

PRESENTATION TO MRS. RUSSELL.

March, 1924.

Dear Sir or Madam,

It has been suggested that a presentation should be made to Mrs. Russell on her retirement from the R.A.M. in recognition of all her valuable services.

The token of appreciation will take the form of a cheque. If you would like to be associated with the project will you kindly send a subscription as soon as possible to:-

Mrs. Ellis,
8 Finchley Avenue,
N.3.

Yours truly,

Mary Davis
J. Percy Baker
Eugene Ellis

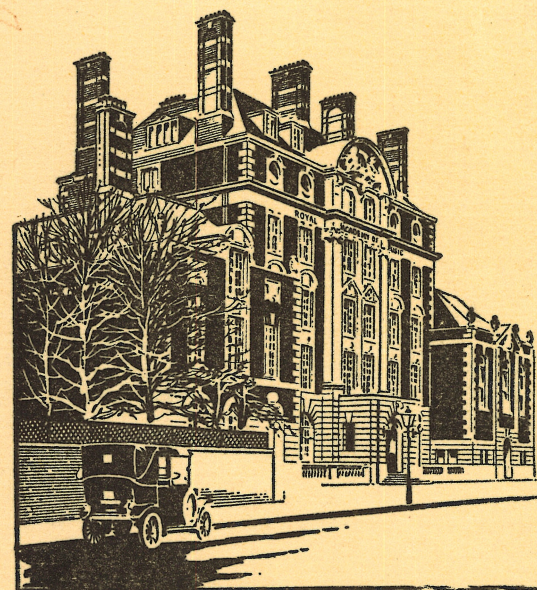
"Sing unto God."



THE
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MAGAZINE.



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The R.A.M. Club Magazine.

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"Old and New."

(Extracts from the Principal's Address to the Students on October 24th).

After urging the importance of the series of lectures which was being inaugurated that day, and earnestly exhorting students in every branch of the curriculum to take full advantage of the knowledge which resulted from the great amount of preparation and research on the part of his colleagues, Messrs. McEwen, Richards, Shinn and Wallace, the Principal proceeded as follows:—

You will, I know, share my pleasure in heartily greeting the newcomers who have recently entered, and join me in making their welcome a warm one. By this time we hope that they have ceased to feel much less like strangers among the older citizens of a rapidly growing community. We have reached the highest number of—I believe "souls" is the proper word—ever recorded in the annals; and as these walls, not being made of indiarubber, refuse to stretch themselves further, not a few of the applicants had to be disappointed in the fulfilment of their wish—for the present, at least. The fact is not stated in any inflated spirit; but it conveys some sense of satisfaction to know that the School's reputation is not only being maintained, but is spreading far and wide. And, judging by the distances from whence some of the recent additions come, even beyond Europe. Therefore they have a still greater claim upon your good comradeship and our consideration.

We know that the human body is constantly undergoing a complete change. (Some aver that there is nothing left of us after every seven years.) That is to say that the cells, of which we are constructed, disappear and are replaced by others. Outwardly the frame shows no difference whatever. A similar process goes on here perpetually. But even allowing for the inevitable ebb and flow there must be a largish leaven of students still here who witnessed and took a personal part in the events of the Centenary Celebration of July, 1922. To all of us a memory never to be effaced—to me, as the oldest inhabitant, especially impressive. Then, the career of the Academy was publicly described, and in that brilliant and unforgettable Pageant (by Louis Parker) dramatically exhibited. Of its story, our newly made friends, I venture to think, know comparatively little or nothing, and I suggest that it might be your business to enlighten them. It won't do any harm if your own memories are refreshed at the same time; and if in doubt about anything, there is always the Curator's admirably veracious "History" to refer to. (You ought all to possess it.) In it you will find the names of many distinguished and self-denying men who strove to make it what it now is.

Those of my five predecessors—apart from their own strenuous endeavours—represent the splendid work of hundreds of professors and friends, without whose loyal co-operation their best intentions would have proved futile and ineffectual. That must always be so. Never more so than at this period of the Academy's existence, when it urgently calls for expansion and quick efficiency to meet the altered circumstances and need of the day. What would Dr. Crotch, the first Principal, whose beautiful portrait faces me constantly, say if he were permitted to "re-visit the glimpses of the moon" (a possibility now being seriously asserted) and to compare his twenty students (ten girls and ten boys) with the present number? Himself a wonder-child—this boy organist—producing an oratorio at Cambridge at 14, he had great sympathy with the young and became their enthusiastic teacher. The first lecturer on music at the famous Royal Institution—a connection between science and music which happily remains unbroken to this hour. His fame as a composer culminated in the successful oratorio "Palestine," to which work he no doubt owed his appointment here. Whether it is of any advantage to a Principal to be ambidexterous, that is, to be able to use both hands equally well, I can't say, but Crotch had that power. And he was no mean painter in water colours. A gift shared, I believe, with the late Sir Hubert Parry, and certainly with Sir Henry Wood. Crotch therefore was an unusual appearance in the musical world.

Then came his pupil, Cipriani Potter, an excellent pianist and conductor, of whom Beethoven—whom he knew well—wrote, "He seems a good man and has talent for composition." His works are now forgotten, but in his capacity as a performer he ranked high, and was the first to play at least three of Beethoven's Concertos in England. Certainly an enlightened and broad-minded man, living long enough to take part in the first performance of Brahms' "Requiem" in London. The R.A.M. is very much his debtor, and keeps his memory before you in the Potter Exhibition.

Of Charles Lucas, his successor (another of Crotch's pupils) I can speak personally, for he was my master. A student here for seven years, he became a versatile musician. Organist of Hanover Chapel, principal violoncellist at the Opera and Festivals, he was also the composer of an opera, "The Regicide," several symphonies, string quartets and Church music. I have never heard any of his music, nor is it likely to re-appear. Although sometimes roughish in manner, he was not without a dry humour, perhaps "frosty," but kindly. Under him our small orchestra played in the big drawing room of the old building while he conducted at the piano to his own accompaniment of considerable quantities of snuff. I liked him very much. Now and again at lessons he would refer to "Mister Beethoven," occasionally pointing to what he considered errors, and how "Mister B." might have done better. By-the-way, a fashion which seems to have come in again. He certainly was an admirable teacher of harmony, and he told me more than once that I was the very worst counterpointist he had ever come across. There he was absolutely right—and I know it. But that fact did not prevent me from being very useful to some of my fellow students when they were labouring at their papers at the harmony exams. So that there must have been—as the poet says—"Below the deepest depth, a deeper still," or I could hardly have helped my friends. Perhaps my own delinquencies may account for a much stricter supervision on these occasions now—the poacher makes the best gamekeeper, you know.

To the name of the modest, unassuming Sterndale Bennett we always attach, in thought, the word "gentle," because that amiable qualification was one of his prominent characteristics. Nevertheless, those who read the "Life," written by his son, or Mr. Corder's "History," must realise that it is to a, perhaps, unsuspected firmness and resolute attitude that the Academy owes its present existence and "stands where it did." For the nine years of his Principalship seem to have been the most trying, not to say dangerous, in its history. No need to discuss that period now, it is common property and can be read at leisure. That he was a great artist and an intellectual man,

who at an early age could win the appreciation of Mendelssohn and Robert Schumann and the first Englishman to earn recognition as a composer abroad, is indisputable. That circumstances compelled the sacrifice of so much of his time in sheer drudgery is also a fact—and a melancholy one, although by no means a singular case, then and now. But his professorship at Cambridge, his conductorship of the Philharmonic Society, and the artistic value of his compositions raised the Academy to a status which it had not previously attained to; and we are reaping the benefits of his championship and devotion to it now. The honour of knowing him personally was never mine: I only saw him two or three times, when, a modest flower in a large bed of second violins, I took part in the production of "The Woman of Samaria" at the Birmingham Festival in 1867. For reasons—just and good ones too—he did not conduct the work, but relied on Mr. Cusins. But I still see the pale, rather careworn face, and the quietly dignified figure at rehearsals and after the successful performance.

Bennett was followed here by another remarkable Academy student, George Alexander Macfarren. Remarkable for outstanding talent, fertility, immense industry (latterly exhibited under the affliction of complete blindness) and an exceptionally great store of learning, which fully entitled him to succeed to Bennett's professorial chair at Cambridge. Indeed, in respect to the purely scientific aspect of our art he was his superior. There are, fortunately, several of his pupils still with us—following in the footsteps of a gifted master—for clearly he was a great teacher. These all speak with real affection of one whose memory must always be gratefully cherished. Long before these friends of ours came upon the scene, and when Macfarren was already a prominent professor, I appeared several times before him at examinations. I wish I could flatter myself by thinking that I had made any particularly favourable impression upon him. Much later in life we sat together, with the late Mr. Edward Dannreuther, as examiners of candidates for the first award of the Liszt-Bache Scholarship, I fear with no better results, for I could not share his views. Then I saw him no more.

If you care to see a fine specimen of Teutonic accuracy you will find it in Wagner's Autobiography, "My Life." The master is writing of a visit to London as conductor of the Philharmonic, and speaks of one "Macfarrinc, a pompous and melancholy Scotsman" and alludes to the overture "Steeple-Chase" (which, by the way, he did not seem to dislike). Now, the great French naturalist, Buffon's description of the crab fits the case beautifully. "The crab is not a fish, is not red, and does not walk backwards." Our Principal's name was

not Macfarrinc, nor was he a Scotsman, nor melancholy. And the overture was not "Steeple," but "Chevy Chase." But there was assuredly no love lost between either the men, their tendencies, their music, nor had they any similarity of character.

My time-limit forbids enumeration of the many worthies who served as professors under these, their respective chiefs, or to do more than merely remind you of the prominent musicians who emanated from the Academy during their reigns. Among those who have "passed over," but whose ever-green names are Arthur Sullivan and Goring Thomas. Since that time the catalogue of eminent composers and distinguished performers has been constantly added to. But it would be invidious to select—and hazardous to risk the unwitting exclusion of any of those former students who are at this moment upholding the reputation of the school so worthily and effectively. We are indeed proud of them.

All my life I have been in keenest sympathy with the needs, prospects, conditions and well-being of the working-bees of our profession in all its grades. Of most of its phases—possible, and sometimes impossible—I can speak from personal experiences, some of which I would hesitate to recommend to all of you. This School, too, has been, and is, a favourable field of observation. The general appreciation of our art, the easy opportunities for acquiring a knowledge of it, have increased to an enviable extent unknown in my early days. But I am thinking of other much more astonishing phenomena, and how these might affect us and others in the future. I don't know whether you can possibly realise or fully appreciate the bewildering marvels constantly presented to us by modern science: because I was not, but you were, born into a century full of scientific surprises and progressive achievements which are apt to be almost taken for granted by your generation. Not so long since a play of foreign origin was running in London, called "The Robots," and it dealt with the effects—disastrous—upon the human race by the overwhelming ascendancy of artificially constructed, soulless machines, which in the end strangled the efforts of mankind. It was only a rather gruesome fantasy, and I am not trying "to make your flesh creep."

But it merits serious consideration from every point of view. The first hint of such a possibility is, I fancy, to be found in that grim novel, written just one hundred and seven years ago, by the wife of one of England's greatest poets. In "Frankenstein" we have a young student creating a monster, out of galvanized human fragments, which craves for that sympathy which is denied it. It is a parody on man's presumption, which brings retribution for his daring to fly in the

face of his Maker. What would Mrs. Shelley have written had she witnessed the astonishing marvels we see daily, but of which none can even guess at their finality? So far from wandering beyond my subject, I am trying to realise the possible effect of these mechanical inventions upon our particular art—even so far as they have yet gone. In me “familiarity,” so far from breeding contempt, awakens a profound sense of humility.

Quite recently appears a benevolent instrument called the “Octophone,” by which the blind may literally “read” ordinary print by listening to it. That is, of course, as soon as they have become proficient in the understanding of the sounds transmitted by the machine. These sounds are produced by type passing through it. Another invention—with which I have much less sympathy—enables us, by an adjustment of mirrors, to see through a brick wall. True, a military commander’s chief anxiety is to know what is taking place on the “other side of the hill.” But I must confess that the other side of brick walls doesn’t excite unusual interest in me.

Familiar as it may be, the Cinema should not be passed over. It provides much steady employment to our profession. Indeed, the silent film needs and calls for the aid of music; it opens also a new avenue for the composer, who, by the way, has to express himself concisely and be quick about it too. But, in any case, the customary so-called “development section”—often the most interesting part of a work—is gradually being reduced to vanishing point and impatiently hustled out of existence. It was but recently suggested to me that a class should be started here to teach the special art of writing for the “Movies.” But coming to my point, we now read that two Danish engineers have finally solved the problem of synchronising speech and song with the action of actors and singers appearing on a film. And if the claims of the inventors as to the adaptability of their apparatus to any cinematograph are substantiated, there is no reason why every theatre in England should not be able to give its patrons, say, opera on the film. Here, if true—and there is no reason for disbelief—is a further development, which, sometime or other, may affect both the dramatic and musical art very considerably. Whether beneficially or adversely, is not yet to be guessed at.

The Pianola—always with us—only troubles me when played with that weirdly, uncanny swiftiness which no human hands can possibly (perhaps, fortunately) attain to: and the Gramophone (without which no domestic happiness can seemingly be considered complete) have already sufficiently proved their distinctly beneficial aid in connection with musical education and the popularisation of our art.

But the most staggering, and, in a double sense, far-

reaching of all these wonders is Broadcasting. Its illimitable possibilities cause the imagination to whirl, for they touch music and its makers more nearly than any other scientific discovery yet made. I was told lately by the presiding officials that I might be playing to between four hundred thousand and half-a-million listeners. Whether our efforts were received with satisfaction none could tell, for the encouragement of applause is denied to the performers; but, of course, there is always the compensation of not being able to hear any suggestions of disapproval.

Well now, anxious questions will arise in our minds; but matters economic have had a rare trick of answering and ultimately adjusting themselves, and I am optimistic enough to firmly believe that science can never do other than assist art. So, deeply reverencing both, I have no fears.

One more striking example of mechanical ingenuity. Some of you may have had experience of what is termed “Duo Art,” when it was exhibited on this platform last year with an orchestral accompaniment. It has an educational value. Who would have dreamed that we might compare the carefully considered “readings” of executants of the first rank of compositions by the foremost masters in the literature of the pianoforte? You shall hear Busoni and Pachmann playing a prelude by Chopin. (Here followed an interesting illustration.)

To change the subject. During the summer I read that my colleague, Sir Hugh Allen, of the Royal College, had said to an assemblage of students, “There is some music you *can’t*, some you *won’t*, some you *shouldn’t*, and some you *must* listen to.” Whether he added his own specific selection in each case was not reported. So many individual tastes and opinions come into play—“one man’s meat is another’s poison”—that the only sub-division one feels safe and sure about is the kind of music which we *must* listen to. The Dean of St. Paul’s remarked that “each generation insists upon putting the household gods of its predecessors into the cupboard”—which is very nearly quite true. But the great ones in art and literature are particularly obstinate fellows who absolutely decline to be shelved at any price, or by anybody, and their firm grip upon the multitude remains unabated. You know them as well as I do, so they need not be named. Equally certain it is that each generation develops—as it should do—new faculties, perceptions and ideals, and will continue so to do during the onward passage of all the arts. The races, too, have learned to speak—as they ought to—in their own distinctive idioms. And some gifted composers can talk in dialects of their very own, which we have patiently to learn to understand. As to the *can’t*, *won’t*, *shouldn’t*, I have always held that the happiest

frame of mind a musician can cultivate is the eclectic one, which admires and enjoys the good and characteristic in any period of music's history, whether that be of a serious cast or merely of a light and entertaining nature. I am not advocating an undue appreciation of the flippant—of which there is plenty and to spare just now.

We need not discuss the so-called "Classics." With the coming of Berlioz, Liszt, and Wagner began that which went, in my youth, by the name of the "Music of the Future." Some now think it already "of the Past." During the last twenty-five years we have rushed through several further phases, which may be classified briefly as "Advanced Music," then "Modern," and have now reached a stage familiarly labelled "Ultra-Modern." Whether the latter is a "terminus," or whether more "stations" are yet to be built on the line of progress none can say. Nor am I about to express any opinion as to whether it may be termed "progressive" in any sense. You have ample and liberal opportunities of hearing the latest examples of every school of composition—from wherever it hails—here.

Everyone must be allowed to draw a frontier-line beyond which he may conscientiously decline to step, and I can only view a prevailing cult of ugliness in the light of a negation of the art as I know and love it. Every quality we prize and admire is absent. The offspring of Goethe's "spirit that denies" demolishes, but rarely, or never, constructs. All that depresses is bad art. Referring to some, to us, fortunately, unknown ditty, Rudyard Kipling says somewhere, "Macdonagh's song may have had its uses when it was composed, but it was an infernal legacy to leave behind." There are too many bequests of this sort being left to us just now.

I meant to give myself a free hand and speech, and have done so. A few words more and you will be released. The inner, social life of an Institution like this is as equally important to its existence as the quality and conduct of the training it provides. There can be but few requisites for the preparation of a musician's career, in any department of his choice or special fitness, which are not amply covered here, with just as much Psychology as is good for any of us! For I am a thorough disbeliever in the dangerous lengths to which that science can be and is being carried. Common or garden sense tells us that.

And it would be difficult to hit upon much, or anything, to add to the mutual interests of yourselves or of the Institution. But however carefully its responsible authorities may devise and carry out plans for good government, its present and future usefulness must always depend upon the spirit, the disposition prevailing and animating it. That is very much

in the hands of its students. From them it takes its tone and quality and the essence of its reputation. On that head, happily, nothing but pleasant things need or shall reach your ears, although, mind you, certain mild suggestions may and do arise within me. I will, however, suppress them. The day of the stiff-backed, solemn professor—if he ever existed here—is over long ago. It would upset my colleagues very much if it were even whispered that any one of them was estimated as other than the very best of friends. Their great personal interest in you is, I hope and believe, thoroughly recognised; for indifference or ingratitude is, to my thinking, an unforgivable sin.

Well, we have our flourishing R.A.M. Club, of which your own sections provide chances of intimacy and extremely varied entertainments—as this polished floor can testify. Good comradeship and a proper pride in the School must make our work, and yours, pleasant and easy, as well as bring some of that happiness and comfort we all stand considerably in need of in these difficult days.

Sport, too, has been the means of bringing about a closer personal relationship between the students of two sister Schools which, at one time on the "north side of friendliness," are now rivals only in the laudable sense which is uncommonly wholesome for both. It is that cordial understanding, not only in this case, but within our own four walls, among ourselves and between each individual student which is so desirable. *Esprit de corps* is the best cement, seccotine, stickphast (anything that conveys the idea of adhesion) that we can have here.

Had I time, more about the striking changes which have come about within my recollection might be told. In my youth, people—with noticeable exceptions—felt fairly old at, or even before, the age of fifty; and were considered so, partly because they behaved like it. Now, despite a far greater nervous strain, it is asserted that men and women live longer. Some seem and behave "elderly" at eighteen or nineteen, while others are extraordinarily lively at—well, I won't put a period to the age. And as to the increasing examples of "early proficiency," there is abundant proof running about in the Academy. A famous artist, the late Professor Hubert Herkomer, once said to me: "One of the differences between painting and music is that in painting there are no prodigies. That is a thing we are saved from." But then, he never was in the R.A.M. Seeing you all sitting together, I am reminded of something which has no small influence on the social amenities and general spirit prevailing here. My own fellow-students were quite a cheerful set of young men and boys and on excellent terms with each other. "Men and boys" being said advisedly, because our acquaintanceship

was strictly limited to ourselves, and not extended to the female students. Perhaps in the strict interests of truth, that statement ought to be qualified by saying, "at least, ostensibly so." In the School itself, the rigidly carried out regulation existed that the boys must occupy one side of the room and the girls the other. Except on musical business, no "ensembles" or conversation was permitted. Of course, universal opinion has long ago done away with such ridiculous restrictions. Nevertheless, that party-wall stood here until the end of 1888; and I am always pleased to think that one of my very first exercised privileges was to pull it down. So, if nothing else, at least you owe me that much!

Maybe I have been talking in a very un-professorial, un-academic manner, but it is not by any means the person who appears to take his mission and himself so distressingly seriously, and likes to "look the part," who is the greatest enthusiast, or who does the most practical good. Such is not my own experience. As my friend, the late Sir Hubert Parry, wrote in his "Art of Music," "There must be music for all types of mind, and all varieties of nature, and it rests with a very wide public to decide what the future of music will be." To which I will allow myself to add that it is, and will be, very much your business, not to follow, but to think for yourselves and help to guide that decision in sane and noble directions.

The speaker concluded by thanking Mr. Reginald Reynolds, of the Aeolian Company, for his effective assistance in connection with the musical illustrations.

Club Doings.

The Social and Musical Meeting last term was held on October 10th. Despite the fact that quite a short notice was given owing to the engagements of Mr. Cecil J. Sharp, there was a very large gathering. The first part of the programme consisted of a lecture by Mr. Sharp on "English Folk Dances," which was illustrated by members of the English Folk Dance Society, and it is perhaps not too much to say that their performance was a revelation to many of those present. Graceful is a term more often applied to women than to men, yet there is no other adjective which can take its place in speaking of this English Folk Dancing. It was the grace of genuine vitality, of unforced enjoyment of physical movement, and it aroused the greatest enthusiasm. Mr. Sharp accompanied, assisted by a lady violinist, and his remarks on the nature of Folk Music proved most interesting. In the second part of the programme, Miss Adelaide Rind, accompanied by Mr. Welton Hickin, delighted everyone with a number of Folk Songs from many sources. And so ended a very happy meeting.

The tale of our meetings is growing monotonous: always success! The meeting on March 1st brought together 495 members and friends,

and at one time it rather looked as if we should be hard put to it to find accommodation. It may be remarked that the gallery is an excellent place from which to hear the performance, as was proved on the occasion under notice. The guests were received on arrival by the new President, Dr. Charles Macpherson and by Mrs. Macpherson. The Committee were fortunate in having received the kind consent of Miss Beatrice Harrison to play, with the composer, Mr. John Ireland's new sonata for the violoncello. After the performance, both Miss Harrison and Mr. Ireland were recalled again and again to the platform and warmly applauded. Later on, Miss Harrison played a sonata by Eccles, which pleased everyone so much that she consented to play again, her choice being Bach's Prelude in C for violoncello alone. The rest of the music was contributed by the London Scottish Choir, who, conducted by Mr. Arnold Fulton, rendered some Scottish Ballads and Songs of the Hebrides, as well as part songs by Elgar and Holst, to the manifest delight of the audience. Just before the interval, Dr. Macpherson expressed the thanks of the Committee to the artists, which was enthusiastically endorsed by those present.

On March 3rd Branch B had a dance. Although it came so closely after the meeting on March 1st recorded above, it attracted 200 people, as many as could be accommodated for a dance. Mrs. Russell kindly acted as hostess, and everything passed off successfully.

The Annual General Meeting took place at the Academy on Saturday, January 26th, 1924, when the attendance again showed a distinct improvement on some previous occasions. Mr. J. B. McEwen took the chair, and after the minutes of the Annual General Meeting and of the Extraordinary General Meeting held on January 20th, 1923, had been confirmed, called upon the Secretary to read the report of the Committee:—

REPORT.

The Committee have pleasure in presenting their Thirty-fourth Annual Report. The past year has been one of considerable activity and undoubted success, and the meetings arranged by both Branches A and B have been well attended and thoroughly enjoyed. On February 17th the Duke's Hall was crowded, the number present constituting a record. The programme was given by Mr. Albert Sammons, Mr. William Murdoch and Mr. Herbert Heyner, with the assistance of Mr. Harold Craxton. The two first named gentlemen played Mr. J. B. McEwen's new sonata for violin and piano, while each contributed solos, and Mr. Heyner sang a number of songs by German and English composers.

In view of the year being the Tercentenary of the deaths of Byrd and Weelkes, the Committee invited Mr. Kennedy Scott and the Oriana Madrigal Society to render a programme consisting of Tudor music at the Social Meeting on May 26th. They performed a number of madrigals and ayres in a very delightful manner, and not less delightful was Mr. Harold Craxton's playing of some old English keyboard music, which he prefaced with a brief address on its characteristics. Miss Dorothy Helmrich sang groups of songs by Elizabethan composers and by Purcell.

On October 10th Mr. Cecil J. Sharp and members of the English Folk Dance Society gave a demonstration of Folk Dancing which aroused great interest and enthusiasm, and was no doubt a revelation to those who had not previously witnessed anything of the sort. The programme was completed by Miss Adelaide Rind, who sang a varied assortment of Folk Songs from many lands. As a consequence of the interest aroused, the Committee of Management have instituted a class at the Academy for the study of Folk Dancing, under the direction of Mrs. Kennedy North, which is now in operation.

Branch B held dances on February 8th, July 19th, and December 12th, all of which were well supported, the last particularly so. The river trip on July 14th was likewise very popular.

The Annual Dinner held at the Monico Restaurant on July 26th, with the President, Mr. McEwen, in the chair, was another highly successful function. The guests, who numbered 110, were received by Mrs. Threlfall, who very kindly acceded to the desire of the Committee that she should act as hostess on the occasion. The guests of the Committee included Mr. Frank Roscoe, Mr. W. Pett Ridge, Mr. Kenneth M. Barnes, Mr. Charles L. Graves and Mr. Claude Aveling, and the speakers to the toasts were the Chairman, Sir Alexander Mackenzie, Dr. H. W. Richards, Dr. Charles Macpherson, Mr. Louis N. Parker, Lady Cooper and Mr. Frank Roscoe. Some recitations were given by Miss Dorothy Rath, and violin solos were played by Mr. Jean Pougnet, accompanied by Miss Betty Humby.

The attendance at all the above meetings reached the total of 2,200, a figure which though slightly lower than that of last year when the Academy Centenary was such an extra-stimulating influence, must be regarded as extremely satisfactory.

The Club continues to increase its membership. The elections during the year have been 24 to Branch A and 82 to Branch B, which brings the numbers on the roll to 519 and 420 respectively, a total of 939 as compared with 873 for 1922. Unfortunately, the Committee have to deplore the loss by death of several highly esteemed members, Mr. George Treherne, Mr. W. Henry Thomas, Mr. George Ryle, Mr. Douglas Redman, Mr. George Mackern, Mr. F. G. Fitch, and Mrs. Stroud Cocks, most of whom had belonged to the Club for many years.

Believing that many members would be glad to avail themselves of some accommodation for the Club at the Academy, the Committee issued early in the year a circular outlining a scheme by which certain portions of the Academy would be placed at the disposal of the Club after teaching had ceased for the day, and asking for an expression of opinion. They regret, however, to report that the replies received were very few; out of 860 members circularised only 187 took the trouble to reply one way or the other, and as of these not more than 87 promised support, the idea had to be dropped. The Committee, however, intend to keep the matter in mind, so that should a favourable opportunity occur a similar proposal may be revived.

The R.A.M. Club Prize for 1923 was offered for the singing of a madrigal and a quartet by solo voices.

There have been seven Committee meetings during the year, the average attendance at which was eight.

In regard to the finances, Branches A and B each show a balance on the right side, so that with the sum brought forward from last year, the total balance carried forward is £137 16s. 2d. This is slightly less than last year, owing to the fact that the Annual General Meeting last year voted a donation of £50 to the Centenary Theatre of the Royal Academy of Music. It is with much regret the Committee have to report that there is a sum of £46 outstanding, notwithstanding that members in arrear have been applied to not less than four times during the year. A comparatively small proportion of this amount is for more than the current year, and no doubt some of the arrears will be paid in time, but the Committee desire to point out that this slackness in paying dues, not only causes considerable expense in printing, postage, etc., but also involves an enormous amount of labour which could very easily be avoided. They earnestly appeal to members to regard the prompt payment of their subscriptions as a matter of honour and considerateness.

By the rules, the President, Mr. McEwen, and four Vice-Presidents, Mr. Frederick Corder, Mrs. Curwen, Mr. Stewart Macpherson, and Mr. Ernest Mathews, and four members of the Committee, Mr. Harold Craxton, Mr. B. J. Dale, Mr. J. T. Lockyer, and Mr. Sydney Robjohns, retire, and are not re-eligible to the same office during the ensuing year. The Hon. Treasurer, the Secretary, and the Hon. Auditors also retire but are re-eligible.

In conclusion, the Committee gratefully acknowledge the unremitting attention to the interests of the Club shown during his year of office by the retiring President, Mr. McEwen, whose experience and initiative have been invaluable.

In moving that the Report be adopted, the Chairman spoke of the desirability of still further developing friendly intercourse between all connected with the Academy. He thought that the Club could be brought into closer association with the Academy to the benefit of both.

The Report was then adopted unanimously.

The audited Balance Sheet was presented, its salient features being commented upon by the Secretary. It was passed unanimously on the motion of Mr. Montague Phillips, seconded by Mr. Percival Driver.

STATEMENT OF ACCOUNTS.

BRANCH A.

Dr.		RECEIPTS.		£	s.	d.	£	s.	d.
To	Subscriptions at 10/6 for 1923	...	...	155	18	6			
"	" " " " arrears	...	...	7	10	0			
"	" " " " in advance	...	...	21	10	6			
"	" " " " 7/6 for 1923	...	...	31	10	0			
"	" " " " arrears	...	...	1	10	0			
"	" " " " in advance	...	...	8	5	0			
							226	4	0
"	Guests' Tickets for Meetings...	...	...				34	18	0
"	Tickets for Dinner	...	...				45	18	0
"	Sale of Magazine	...	...				0	10	6
"	Dividend on Investment	...	...				15	5	6
							£322	16	0

Cr.		EXPENDITURE.		£	s.	d.	£	s.	d.
By	Printing—General	...	...	15	9	0			
"	" Magazine	...	...	40	0	0			
							55	9	0
"	Payments to R.A.M.—Hall and Attendants	...	...	10	17	6			
"	" " for Catering...	...	...	56	3	9			
							67	1	3
"	Petty Cash, Postage, and Stationery...	...	...				27	2	4
"	Monico Restaurant for Dinner	...	...				45	7	5
"	Secretary's Salary	...	...				80	0	0
"	Honorarium to Secretary	...	...				10	0	0
"	Bank Expenses	...	...				0	0	6
							£285	0	6
"	Balance in hand	...	...				37	15	6
							£322	16	0

BRANCH B.

Dr.		RECEIPTS.		£	s.	d.	£	s.	d.
To	Subscriptions at 5/- for 1923...	...	...	85	0	0			
"	" " " in advance	...	...	20	10	0			
							105	10	0
"	Guests' Tickets for Meetings...	...	...				98	11	6
							<u>£204</u>	<u>1</u>	<u>6</u>
Cr.		EXPENDITURE.		£	s.	d.	£	s.	d.
By	Printing—General	...	...	10	16	6			
"	" Magazine	...	...	17	15	0			
							28	11	6
"	Payments to R.A.M.—Hall and Attendants	...	...	20	17	0			
"	" for Catering	...	...	67	5	2			
							88	2	2
"	Other Expenses of Meetings...	...	...				59	1	9
"	Postage and Petty Cash	...	...				4	9	4
"	Clerical Assistance	...	...				10	10	0
							<u>£190</u>	<u>14</u>	<u>9</u>
"	Balance in hand	...	...				13	6	9
							<u>£204</u>	<u>1</u>	<u>6</u>

Dr.		GENERAL ACCOUNT.		£	s.	d.	£	s.	d.
To	Balance brought forward from 1922	...	...				147	3	11
"	Subscriptions—Branch A	...	...	226	4	0			
"	" Branch B	...	...	105	10	0			
							331	14	0
"	Receipts for Meetings—Branch A	...	...	34	18	0			
"	" " Branch B	...	...	98	11	6			
							133	9	6
"	Receipts for Dinner	...	...				45	18	0
"	Sale of Magazine	...	...				0	10	6
"	Dividend on Investment	...	...				15	5	6
							<u>£674</u>	<u>1</u>	<u>5</u>

Cr.				£	s.	d.	£	s.	d.
By	Printing—General	...	...	26	5	6			
"	" Magazine	...	...	57	15	0			
							84	0	6
"	Payments to R.A.M.—Hall, &c.	...	...	31	14	6			
"	" for Catering	...	...	123	8	11			
"	Other Expenses of Meetings—Branch B	...	...	59	1	9			
							214	5	2
"	Postage, Petty Cash, and Stationery	...	...				31	11	8
"	Salaries, &c.	...	...				100	10	0
"	Cost of Dinner	...	...				45	7	5
"	Donation to Centenary Theatre	...	...				50	0	0
"	R.A.M. Club Prize	...	...				10	10	0
"	Bank Expenses	...	...				0	0	6
							<u>£536</u>	<u>5</u>	<u>3</u>
"	Balance carried forward	...	...				137	16	2
							<u>£674</u>	<u>1</u>	<u>5</u>

BALANCE SHEET.

ASSETS.		£	s.	d.
Balance in hand	...	137	16	2
£305 10s. 7d. 5 % War Loan at 98½	...	302	16	6
		<u>£440</u>	<u>12</u>	<u>8</u>
LIABILITIES.		£	s.	d.
Subscriptions in Advance	...	50	5	6
Balance of Assets over Liabilities...	...	390	7	2
		<u>£440</u>	<u>12</u>	<u>8</u>

NOTE—There is a sum of £46 2s. 0d. outstanding for subscriptions.

We have this day examined the above accounts, with the vouchers appertaining thereto, and find the same to be correct, the Balance in hand being £137 16s. 2d., in addition to which there is a sum of £305 10s. 7d. invested in 5 % War Loan.

LESLIE REGAN, }
B. FRANKLIN TAYLOR, } *Hon. Auditors.*

January 19th, 1924.

The following nominations for office were submitted by the Committee and unanimously confirmed:—

President: Dr. Charles Macpherson; Vice-Presidents: Mr. Harold Craxton, Mr. Thomas B. Knott, Mr. J. B. McEwen, Mrs. Threlfall, and Mr. B. J. Dale.

The voting for four members of the Committee and other officers then took place by ballot, Mr. Field Hyde and Mr. Samuel Lansdale acting as scrutineers of the votes. The result of the election was:—Committee: Mr. Montague Phillips, Mr. Percy Waller, Miss Adelaide Rind and Mr. Edward Iles; Hon. Treasurer: Mr. Alfred J. Waley; Secretary: Mr. J. Percy Baker; Hon. Auditors: Mr. Percy Bowie and Mr. Wilton Cole.

Dr. Richards moved, and Mr. Creighton seconded, a cordial vote of thanks to the retiring President (Mr. McEwen) and the other officers for their services during the past year. This was agreed to by acclamation, and Mr. McEwen made a suitable acknowledgment.

The Secretary said that he had been asked by Mr. Russell Chester to put forward a proposal that there should be instituted a special overseas class of members, paying a small annual subscription and receiving the Club Magazine, which would, he thought, keep Colonial ex-students in touch with the Academy. This gave rise to a lengthy discussion, in which Mr. McEwen, Dr. Richards, Miss Rynie Thomson, Mr. Field Hyde, Mr. Lansdale, Mr. Rowsby Woof, Mr. Montague Phillips, and others took part. Eventually, Mr. Creighton moved the appointment of a special sub-committee, with power to co-opt, in order to consider the relations between past students, present students, and the parent institution, and to report to the Committee of the Club in due course, the first members of the sub-committee to be Dr. H. W. Richards, Mr. Thomas B. Knott, Mr. Ernest Read, Mr. Montague Phillips and Miss Rynie Thomson. This was seconded by Mr. Lansdale, and agreed to unanimously.

The Chairman proposed a special vote of thanks to the Secretary for his untiring work on behalf of the Club. This was carried, and Mr. Baker briefly responded.

A vote of thanks to the Chairman concluded the business, after which those present settled down to a pleasant half-hour's conversation.

Branch B held their Annual General Meeting at the R.A.M., on February 1st, Mr. Thomas B. Knott being in the chair. The acting Secretary read the following Report of the Committee for the year 1923:

The Committee is happy to record a year of continued progress and success. They also find the increase in membership very satisfactory. There were 413 members for 1923, and though some few left during the year, 82 new members were enrolled in the Michaelmas term, and are accordingly considered members throughout 1924.

The Dances on February 8th, July 19th, and December 12th, and also the Annual Outing, on July 14th, to Hampton Court and Chertsey, were all largely attended and very successful, and created much friendly and sociable intercourse among the members.

The Club sustained a severe loss, in October, through the resignation of Mr. Russell E. Chester, who had served on the Committee since the beginning of 1917, and filled the responsible and arduous position of Hon. Secretary since June of the same year. During his six years of office, Branch B has grown and flourished. His untiring energy and enthusiasm in arranging the various functions of the Branch, and his tact and care in piloting its affairs through difficult situations, have gained the whole-hearted admiration of the members through each succeeding year. The present Committee wishes to record its sincere appreciation of his most able services. At a Committee meeting on October 10th, Miss Rynie Thomson was nominated to succeed Mr. Russell E. Chester as Hon. Secretary.

The Committee desire to take this opportunity of thanking those members and friends who have assisted in various ways throughout the past year.

The following students were elected or re-elected to the Committee:—Misses R. Cook, B. Pett-Fraser, D. Shepperd, P. Tate, R. Thomson and M. Windsor; Messrs. D. Ashley, D. Erlam, R. Ellett, N. Franklin, R. Henderson and J. Wightman. Miss Thomson, acting Secretary since September, was elected to the Hon. Secretaryship. Mr. T. B. Knott and Mrs. Russell were again co-opted from Branch A.

The meeting passed a very hearty vote of thanks and appreciation to Mr. Russell Chester for his long and arduous services, and the Secretary reported that the Committee was applying to the members for subscriptions towards a gift to Mr. Chester, in recognition of his faithful services.

Mr. Knott reported that Branch A had asked Miss Thomson, acting Secretary for Branch B, to attend their Annual General Meeting, at which the position of the Club was to be discussed, and furthermore, she had been elected to a special sub-committee appointed to discuss the matter further.

The Secretary expressed her willingness to do everything in her power for the furtherance of the Club's interests, but regretted there being so few members present, for she desired to point out that the Branch's social meetings should be less like any ordinary dance hall, and more of a meeting where people make each other's acquaintance and get to know one another better. She pointed out that the Committee could do a certain amount towards this end, but that it required the close co-operation of the members, which co-operation she urgently begged of them.

The proceedings terminated with a vote of thanks to the Chairman.

Mems. about Members and Others.

The November issue of the *Musical Times* contained an article by Mr. J. Percy Baker, giving a brief survey of the history of the Musical Association which is now carrying on its 50th Session. Mr. Baker has undertaken the secretarial duties connected with the Association ever since the autumn of 1886.

Mr. Spencer Dyke started a series of monthly articles, entitled "The Problems of the Violin Teacher," in the *Music Teacher* for November.

On November 24th Mr. A. J. Hadrill gave a lecture on "The Value of Music as an Educational Force" before the Brighton branch of the Music Teachers' Association.

The London Centre of the same Association had the pleasure of hearing a lecture recital by Mr. Harold Craxton on "Old English Music" at the Mortimer Hall on November 24th.

Miss Katharine Eggar contributed an article on "The Piano Music of H. Balfour Gardiner" to the *Music Teacher* for December. In the same issue was an article by Mr. Harry Farjeon, "Mock Reviews of Imaginary Publications."

The London Church Choir Association celebrated its 50th year by a dinner held at Anderton's Hotel, Fleet Street, when the occasion was rendered even more noteworthy by reason of the presentation to Dr. Charles Macpherson of a gold watch and chain as a token of appreciation of his services during the last fifteen years as honorary conductor.

Dr. G. J. Bennett conducted the concert of the Lincoln Musical Society at the Corn Exchange, Lincoln, on November 28th.

The programme of the Bournemouth Symphony Concert on November 15th included Mr. McEwen's "Gay Galloway," and Miss Dorothy Howell's new pianoforte concerto, which was first given at the Promenade Concerts. Miss Howell was the soloist.

Mr. Stewart Macpherson lectured on January 5th before the Music Teachers' Association on "The Music Teachers' Place in a General Educational Scheme." Mrs. Curwen was in the chair.

On January 10th the Railway Clearing House Musical Society gave a concert at Kingsway Hall, conducted by Mr. John E. West.

Mr. Tobias Matthay delivered a lecture on "Rhythm and Interpretation" for the West of England Education Society at Bristol on January 28th, playing copious illustrations from the classics and from modern masters. There was a large audience.

Mrs. Sydney Robjohns lectured to the Music Teachers' Association at Nottingham on "Singing: The Divine Power to Speak Words." She gave the same lecture to the Bexhill branch on December 1st, and sang illustrations to the historical part of her lecture, accompanied by Mr. Claude Gascoigne, and also at Leighton House on February 28th.

Miss Amy Hare gave concerts devoted to her compositions at various places in Switzerland on November 3rd, 6th, 7th, 9th, and 26th.

On November 29th Mr. W. E. Whitehouse played a new 'cello sonata by Orefice, first time in England, at the first London Trio concert of the season.

Mr. Frederick Moore was one of the adjudicators at the North London Musical Festival on November 19th and 20th.

The Queen's Hall Popular Concert on November 1st consisted entirely of compositions by Mr. Edward German, who conducted.

Mr. Sydney Robjohns lectured to the Norwich Branch of the Music Teachers' Association on November 17th, on "The Violin and Piano Sonata from the time of Haydn." Illustrations were played by the lecturer and Mr. Claude Gascoigne. Mr. Robjohns also adjudicated the string competitions at the Southern Area Musical Festival on November 23rd.

On November 28th Mr. J. B. McEwen paid a visit to Guildford where he conducted performances of his Solway Symphony and Overture to a Comedy by the Guildford Symphony Orchestra.

Mr. Stewart Macpherson gave a course of five lecture recitals at Wigmore Hall on "The Pianoforte Sonata, from Carl Philipp Emanuel Bach to Brahms," on January 26th, February 2nd, 16th, 23rd, and March 15th.

On March 14th Miss Florence Lockwood, with Miss Dorothy Barrie, gave a violin sonata recital at Aeolian Hall.

A performance of Gilbert and Sullivan's "Ruddigore" was given at the Cripplegate Theatre on December 1st, under the direction of Mr. Robert Hyett.

The Spencer Dyke Quartet gave concerts at Wigmore Hall on November 21st and January 30th.

Miss Helen Bidder, with Miss Madge Murphy, gave a recital at Aeolian Hall on December 5th.

Mr. Frederick Moore gave a lecture on December 15th before the Liverpool Branch of the Music Teachers' Association, the subject (by request) being "Causes of Failure in Examinations and Competitions."

On December 18th Mr. Hans Wessely and Mr. Alfred de Reyghère played Bach's concerto in D minor for two violins, at the concert of the Bedford Musical Society, on which occasion also the programme included Mr. Edward German's "Welsh Rhapsody."

Miss Adelaide Rind sang at the concert of the Guild of Singers and Players given at Wigmore Hall on January 26th.

During last term Mr. Adam Carse gave his lantern lecture, "The History of the Orchestra," at Cardiff, Hackney, Arnside, and Seascale.

Miss Roma Ferguson, who has lately received the diploma of A.R.A.M., has started a Musicianship Course for singers.

Mr. James T. Lockyer was the viola soloist in Mozart's concerto for violin and viola at the Guildford Subscription Concert on October 31st.

On March 1st Dr. Shinn lectured to the Music Teachers' Association at Mortimer Hall on "Memory as it relates to the Listener and the Performer."

Miss Denise Lassimone gave her first pianoforte recital at Wigmore Hall on February 15th.

At Aeolian Hall, on February 18th, a recital of French and English songs was given by Miss Dorothea Webb.

Miss Adelaide Rind gave a recital of traditional and folk songs of many nations at the Incorporated Society of Musicians' Meeting at University College, on February 9th.

We hear from Mrs. Lough that she intended to leave Calcutta in February. She will probably be home in England by the time this issue of the *Magazine* is in members' hands.

Best congratulations to Miss Olive A. Field, whose marriage to Captain Bertram Hawley took place on January 2nd. The bride composed her own "Wedding March" specially for the occasion.

Mr. Harold Craxton gave a pianoforte recital of Old English Music at Wigmore Hall on February 9th.

Mr. Stewart Macpherson's new book, "The Appreciation Class" has just been published by Joseph Williams, Ltd.

A concert was given by pupils of Mr. Samuel Lansdale in St. Peter's Hall, Norbiton, on January 14th, in aid of the Greater London Fund for the Blind, assisted by a trio of Russian Balalaika Players. A substantial cheque was handed over.

Mrs. Tobias Matthey gave a recital of poetry to the League of Arts at the Guildhouse, Pimlico, on February 7th, her programme including old ballads and works by Lord Dunsany, Chaucer, Milton, and others. Miss Denise Lassimone played the César Franck Prelude, Chorale and Fugue.

On February 6th Mrs. Regan gave a concert at 34, Portland Place, W., in aid of St. Mary's Convalescent Home at Birchington.

Mr. Hadrill's Male Voice Choir gave a concert at Eltham on December 1st.

Mr. Felix Swinstead gave a lecture on "Teaching Difficulties" at the Portsmouth Branch of the Music Teachers' Association on February 16th.

Miss Annabel McDonald gave a second song recital of British music at the Salle Pleyel, Paris, on February 4th.

Miss Lydia John gave a folk song recital and lecture at Finchley on March 1st.

Obituary.

DOUGLAS REDMAN.

By the passing of Douglas Redman on December 14th last, after a long and painful illness, we are deprived of a character of singular strength and charm. It was a great shock to his many friends when, some months ago, they learned that he was suffering from a malady from which there was no hope of recovery.

He was born in London, and commenced his musical career by becoming a choir boy of H.M. Private Chapel, Windsor. Later he entered the Royal Academy of Music, studying under Sir George and Mr. Walter Macfarren. After holding the appointment of organist to St. Alban's, Birmingham, for some time, he returned to London, becoming organist of St. George's, Botolph Lane, and afterwards of Brixton Parish Church, where some of his best work was done. He founded the Brixton Choral Society, and, later, the Brixton Oratorio Choir. The latter body, with the assistance of a professional orchestra (containing amongst its members Mr. John Solomon and other well-known players) gave excellent renderings of most of the standard oratorios. Many music-lovers in South London will feel a lasting debt of gratitude to the deceased musician for having initiated them into the beauties of such masterpieces as Brahms' "Requiem," Verdi's "Requiem," Dvorak's "Stabat Mater," Mackenzie's "Rose of Sharon," and Elgar's "Dream of Gerontius," to name only a few of the works given under his able direction. Mr. Redman took the oratorio choir on several occasions to Brixton and

Wandsworth Prisons for the purpose of affording those unfortunately detained there an opportunity of hearing sacred music of the best type adequately rendered. He was, indeed, a pioneer in this excellent movement. Great as was his influence in the district in which he worked, one cannot but wish—considering his exceptional abilities as a choral conductor—that his sphere of work in this branch had been a wider one.

For many years he had held the position of examiner to the Associated Board of the R.A.M. and R.C.M., touring several of the colonies on behalf of that body. Although he had a serious break-down in health while in Australia, the authorities thought so highly of his work that later he was entrusted with further tours in Canada and South Africa. Both, indeed, as an examiner and a teacher he achieved conspicuous success. Those who were fortunate enough to study under him (as was the present writer) will readily testify to the inspiring effect of his teaching, and to the value of his friendship.

He was an enthusiastic member of our Club, serving for some years on the Committee, and he was ever proud of his Alma Mater. The prosperity of the Academy is not likely to wane while it produces students of such marked ability and unswerving loyalty as was the late Douglas Redman.

W. H.

FREDERICK G. FITCH.

The Academy has to mourn the death of its Hon. Treasurer, which occurred on January 17th last. The deceased gentleman, who was well advanced in years, took a great interest in the well-being of the Institution for many years. The event is referred to in the Academy Letter.

MRS. STROUD COCKS.

We have recently learned with regret of the death of Mrs. Stroud Cocks, which took place in the earlier part of last year. Mrs. Cocks, whose maiden name was Annie E. Foxley, was a student at the Academy nearly fifty years ago, and had belonged to the R.A.M. Club ever since ladies were admitted to election.

GEORGE MACKERN.

We much regret to record the death of Mr. George Mackern, on December 27th, following an operation for appendicitis. Born in 1866 at Blackheath, he was thus 57 at the time of his death. He was educated at Blackheath, one of his school-fellows being Leonard Borwick. Deciding to follow a musical career, he entered the Royal Academy of Music, his chief study being the pianoforte; and later gave recitals and concerts in town and the suburbs. His interest, however, was largely centred in Blackheath, where, some years ago, he became the Principal of the Conservatoire of Music, which under his care prospered exceedingly. Among his other activities, he was conductor for some time of the Blackheath Amateur Operatic Society, and of the Blackheath Dramatic Club Orchestra, while he also directed the concerts connected with the Conservatoire. Mr. Mackern, who was a Fellow of the Royal Academy of Music, was one of the examiners for the Associated Board, and in that capacity had visited Australia and Canada. He leaves a widow and two daughters to mourn his loss.

New Music.

Carse, Adam.

Fiddle Dances (for violin and piano)	Augener, Ltd.
Rhythm Tunes (for piano)	" "
Harmony Exercises, Book I.	" "
Songs for Children	" "
Unison Songs—"John Cook's Mare," "The Broom Squire's Son"	J. Williams, Ltd.

Cochrane, Peggy.

"The Playbox" (four pieces for piano)	Anglo-French Music Co.
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Farjeon, Harry.

"Toys" (album of 11 pieces for piano)	Edward Arnold & Co.
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Howell, Dorothy.

"A-shopping we will go" (album of four pieces for piano)	Edward Arnold & Co.
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Macpherson, Charles

"Jesu, Star of Consolation" (anthem)	Novello & Co.
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Matthay, Tobias.

"The Nine Steps towards Finger Individualization by Forearm Rotation"	Anglo-French Music Co.
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Moss, Katie.

"Moonlight" (song)	Gould & Boltittler
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Moy, Edgar.

"Sea Dream" (for piano)	Curwen & Sons
"Dream Island" (two part song)	Winthrop Rogers

Rowley, Alec.

"The Nightingale" (part song for T.T.B.B.)	Novello & Co.
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Swinstead, Felix.

Five Cameos (for piano)	Edward Arnold & Co.
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Organ Recitals.

Mr. H. L. Balfour, at St. Paul's, Portman Square (Nov. 10th).

Mr. G. D. Cunningham, at St. James's, Muswell Hill (Oct. 20th and Jan. 19th), at St. Peter's, Croydon (Oct. 27th), at St. Michael's, Cornhill (Nov. 7th), at Whitefield's Tabernacle (Nov. 15th), at St. John's, Palmer's Green (Nov. 17th), at Westminster Cathedral (Nov. 29th), at St. Paul's, Portman Square (Dec. 1st), at City Hall, Hull (Dec. 10th), at West London Synagogue (Jan. 6th), at Salter's Hall Baptist Church (Jan. 10th), and at St. Anne's, Brighton (Jan. 29th).

Mr. Fred. Gostelow, at Bunyan Meeting House, Bedford (Nov. 27th), at Clephill (Beds) Parish Church (Dec. 9th), at Luton Parish Church (Jan. 16th), at St. Margaret's, Westminster (Jan. 19th), and at Wheathampstead (Herts) Parish Church (Feb. 16th).

Mr. A. J. Hutton, at St. Vedast Foster (Nov. 19th) and at St. Catherine Cree (Jan. 17th).

Dr. Charles Macpherson, at St. Michael's, Cornhill (Nov. 8th).

Mr. J. A. Sowerbutts, at St. Lawrence, Jewry (Oct.).

Academy Letter.

The outstanding news of this term is, naturally, the announcement that our Principal, Sir Alexander Mackenzie, is resigning, and Mr. J. B. McEwen has been chosen as his successor.

For thirty-six years Sir Alexander has filled this exacting position, and his great services to our Institution during that period have well entitled him to some years of rest and freedom from the ties of office.

While the departure of Sir Alexander will, most certainly, be widely regretted, the authorities are to be congratulated upon having on our professional staff so worthy a successor to the Principalship as Mr. John B. McEwen. Not only has he achieved fame as a composer and writer, but he possesses qualities which render him particularly fitted to discharge the administrative duties which he is shortly to undertake. May all success attend his tenure of office!

The death of Mr. Frederick George Fitch has removed a staunch and loyal friend of the Academy. Joining the Committee in 1912, he, later, became our Honorary Treasurer, in which capacity his invaluable services will ever be gratefully remembered.

Since the last issue of this journal, death, alas, has also claimed two well-known ex-students in Mr. George Mackern and Mr. Douglas Redman. Though neither was on the teaching staff of our Institution, they each carried out important work for the Associated Board, and possessed many friends among our Club members.

Hearty congratulations to our esteemed professor, Mr. George D. Cunningham, on his appointment, after an open competition, to the post of organist to the city of Birmingham.

During Michaelmas term, the Principal delivered an address to the students (see p. 1 of this issue), and lectures were given by Mr. J. B. McEwen.

A further feature of last term was an extra chamber concert, the programme of which was supplied by members of the Pianoforte Ensemble Class, under the direction of Mr. Charles Woodhouse, and the *A Capella* Choir, under the conductorship of Mr. Ernest Read. A similar concert will be given this term in the Duke's Hall on Thursday, April 3rd, at 3 o'clock.

The orchestral concert, under the conductorship of Sir H. J. Wood, took place at Queen's Hall, on December 11th. The programme included three movements from Beethoven's "Eroica" symphony, the first movement being conducted by Mr. W. Ifor Jones (student); Brahms' Tragic Overture; Cesar Franck's Variations Symphoniques for pianoforte and orchestra, soloist, Miss Madeleine Windsor; Rachmaninov's pianoforte concerto in C minor, soloist, Mr. Harry Isaacs; slow movement from Berlioz's "Harold in Italy" symphony, solo viola, Mr. Harry Berly; and Boellmann's Fantaisie-Dialoguée for organ and orchestra, soloist, Mr. Bertram Orsman. The vocalists were Miss Doris Hemingway, Miss Margaret Hale and Mr. Eric Greene.

Performances of "Princess Ida" were given by members of the Operatic Class, under the direction of Mr. Henry Beauchamp and Mr. Cairns James, on November 19th and 20th. On December 7th and 8th performances of Shakespeare's "Much Ado about Nothing" were given under the direction of Mr. Acton Bond.

The following students—Vera Scrivener, Margaret Hale, Alfred Cave and Roy Henderson—were kindly invited by the R.C.M. authorities to perform at the Patron's Fund Public Rehearsal on January 31st. Later

in the term Douglas Cameron was afforded an opportunity of playing at a similar function.

The following Associates have been elected:—Gladys Chester, Roma Ferguson, Garda Hall, Denise Lassimonne, Desirée MacEwan, Dorothy Pattinson, Russell Chester, Thomas E. Maddox, Reginald Paul, Roy Russell, Arthur E. Temple, Walter K. E. Vincent.

The following awards have been made:—*Westmorland Scholarship*: Anita Edwards; *Potter Exhibition*: Clifford M. Curzon; *Baume Manx Scholarship*: Norah K. Moore; *Charles Oldham Scholarship*: John R. Hamilton.
W. H.

Editorial.

In this issue of the *Magazine* will be found accounts of the General Meetings of both Branches A and B. We want to allude to an item in each of the respective reports. That of Branch A draws attention to the large amount of £46 for outstanding subscriptions, which for more reasons than one is a serious matter. It is not only a considerable sum, but it seems to point to a certain lack of interest in the Club, while it certainly involves a great deal of trouble and expense, which might quite easily be avoided if members would make a practice of paying their subscriptions as soon as possible after January 1st in each year. Many do, but others procrastinate. If you—the reader of this homily—have not already paid your subscription for 1924, you will find inserted in this copy of the *Magazine* a gentle reminder that the Secretary would be glad to receive a remittance for the amount stated. Don't put it off, please, but do it now!

The report of Branch B refers to the retirement of Mr. Russell Chester from the Hon. Secretaryship, consequent on the termination of his studentship at the Academy. During the time he has held the office he has rendered the Club very valuable service, and it is in very large measure owing to his enthusiasm and capable management of its affairs that Branch B has more than doubled its numbers. Besides this, and more important still, the *esprit de corps* has increased also, whereby Branch A and the Club as a whole have benefited greatly. The Committee desire to offer Mr. Chester a tangible token of the general appreciation of his services, and in order that no one may be deterred from participating in this expression of esteem, have fixed individual donations at the nominal sum of 1/-. Members of Branch B have already been approached. Those of Branch A who would like to be associated with the proposal are invited to send their contributions to Miss Rynie Thomson, at the Royal Academy of Music.

After the lapse of some years, we are again printing a list of members. The present issue contains that of Branch A. We hope to give that of Branch B in our next number.

Members of the R.A.M. Club, Branch A.

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Harrison, Beatrice

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 Levi, Kathleen
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 Vincent, Walter K. E.
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Notices.

1.—"The R.A.M. Club Magazine" is published three times a year and is sent gratis to all members on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

The Committee beg to intimate that those members of Branch A who desire to receive invitations to the meetings of Branch B, should notify the same to Miss Rynie Thomson, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.